

**play guitar with...**

# **iron maiden**

**six of their greatest songs**

**with 'soundalike' CD backing tracks**



**guitar tab and standard notation  
of each song with chord symbols...  
plus complete lyrics for vocalists**

**play guitar with...**

# **iron maiden**

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# aces high

Words & Music by Steve Harris

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**Intro**  
(F#5) (D5)

2 bar count in:  
w/P.M.  
*f* w/distortion

1.2.3. (E5) 4. (E5) Double time feel A5

F5 G5 A5 F5 G5

Verse

♩ (E<sup>5</sup>)

(D<sup>5</sup>)

1. There goes the si ren... that warns of the air raid...  
2. Mov ing to fire at the main stream of bomb ers...

TAB 9 11 12 14 12 11 9 12 11 7 11 7  
7 9 10 12 10 9 7 10 9 5 9 5

(E<sup>5</sup>)

(D<sup>5</sup>)

there comes the sound of the guns send ing flax.  
let out a short burst and then turn a way.

TAB 9 11 12 14 12 11 9 12 11 7 11 7  
7 9 10 12 10 9 7 10 9 5 9 5

(E<sup>5</sup>)

(D<sup>5</sup>)

Our for the scum ble we've got to get air borne...  
Roll ov er, spin round to come in be hind them.

TAB 9 11 12 14 12 11 9 12 11 7 11 7  
7 9 10 12 10 9 7 10 9 5 9 5

(E<sup>5</sup>)

(D<sup>5</sup>)

got to get up for the com ing at tack.  
move to their blind sides and fir ing a gain.

TAB 9 11 12 14 12 11 9 12 11 7 11 7  
7 9 10 12 10 9 7 10 9 5 9 5



(A<sup>5</sup>) (G<sup>5</sup>)

Jump in the cock-pit and start up the en-gine.  
 Ban-dits at 8 o'clock move in be-hind us.

TAB: 7 5 9 7 10 8 12 10 8 9 7 7 5 10 8 9 5 8 5

(A<sup>5</sup>) (G<sup>5</sup>) (A<sup>5</sup>)

move all the wheel blocks there's no time to waste. Galt-er-ing speed as we  
 ten M... E. I D... 9's out of the sun. Asc-enc-ing and turn-ing our

TAB: 7 5 9 7 10 8 12 10 8 9 7 7 5 10 8 9 5 8 5 7 5 9 10 12 10 8 9

(G<sup>5</sup>) (A<sup>5</sup>) (G<sup>5</sup>)

head down the run-way, got to get air-borne be-fore it's too late.  
 Spit-fires to face them, head-ing straight for them I pressed on my guns.

TAB: 7 5 10 8 9 5 9 5 7 5 9 10 12 10 8 9 5 10 9 5 3

# Pre-chorus

(E<sup>5</sup>)

Run-nig scamb-ling fire!  
 Roll-ing turn-ing div-ing

TAB: 5 7 7 7 7 5 7 7 7 7 7 7 5 4 7 5 7 5 4 5

Roll - ing                      turn - ing                      div - ing                      we're do - ing it a - gain.  
 Roll - ing                      turn - ing                      div - ing                      we're do - ing it a gain.

The first system of music includes a vocal line with lyrics, a guitar line with a melodic pattern, and a bass line with a rhythmic pattern. The guitar line consists of eighth and sixteenth notes, while the bass line uses a 7-5-7-7-7-7-7-7-7-7-5-7-7-7-7-7-7-7-7-7-7-7-5-4-7-5-7-7-5-4-5 sequence.

Run - ning                      scamb - ling                      fire!  
 Roll - ing                      turn - ing                      diving

The second system of music includes a vocal line with lyrics, a guitar line with a melodic pattern, and a bass line with a rhythmic pattern. The guitar line consists of eighth and sixteenth notes, while the bass line uses a 5-7-7-7-7-7-5-7-7-7-7-7-7-7-7-7-7-7-7-7-7-7-5-4-7-5-7-5-4-5 sequence.

Roll - ing                      turn - ing                      div - ing.  
 Roll - ing                      turn - ing                      div - ing.

The third system of music includes a vocal line with lyrics, a guitar line with a melodic pattern, and a bass line with a rhythmic pattern. The guitar line consists of eighth and sixteenth notes, while the bass line uses a 5-7-7-7-7-7-5-7-7-7-7-7-7-7-7-7-7-7-7-7-7-7-5-4-7-5-7 sequence.

**Chorus**  
 E<sup>5</sup>                      C<sup>5</sup>                      D<sup>5</sup>                      E<sup>5</sup>                      C<sup>5</sup>                      D<sup>5</sup>  
 Run,                      live                      to                      fly,                      fly                      to

The chorus section of music includes a vocal line with lyrics, a guitar line with a melodic pattern, and a bass line with a rhythmic pattern. The guitar line consists of eighth and sixteenth notes, while the bass line uses a 9-7-5-7-9-5-9-5-9-5-9-5-9-5-9-5-9-5-9-5-9-5-9-7-5-7-9-5-9-5-9-5-9-5-9-5-9-5-9-7-5-7 sequence.

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

live, do or die... won't... you.

TAB: 9 7 6 3 7 5 9 7 6 3 7 5

G<sup>5</sup> E<sup>b5</sup> F<sup>5</sup> G<sup>5</sup> E<sup>b5</sup> F<sup>5</sup>

Run, live to fly, fly to

harm.....

TAB: 0 0 8 10 0 0 5 5 8 10 3 6 8

G<sup>5</sup> E<sup>b5</sup> F<sup>5</sup> G<sup>5</sup> E<sup>b5</sup> F<sup>5</sup>

live, ace s high.

To Coda

TAB: 0 0 8 10 0 0 8 10 3 6 8

# Interlude

A<sup>5</sup> D<sup>5</sup> A<sup>5</sup> A<sup>5</sup> D<sup>5</sup>

P.M. P.M.

TAB: 0 3 3 0 0 3 2 0 3 5 5 0 3 3 0 0 3 2 0 2 0 0 0 3 3 0 0 3 2 0 3 5 5

A<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

P.M. P.M. P.M.

2<sup>a</sup> D. Solo

D<sup>5</sup> A<sup>5</sup> A<sup>5</sup> B Pre

P.M. P.M.

Full Full

F<sup>5</sup> G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Pre Pre

Full Full

A<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

6 6 6 6 6 6 6 6

T T T T T T T T T T T T T T T T

8 7 0 7 5 0 8 7 0 7 5 0 8 7 0 7 5 0 8 7 0 7 5 0 8 7 0 7 5 0 8 7 0 7 5 0 8 7 0 7 5 0 10 (10) 13

A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Full

B<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

TAB

B<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

TAB

B<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

rise... Full 1/2

TAB

B<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Full Full

TAB

⊕ Coda G<sup>5</sup> E<sup>b5</sup> F<sup>5</sup> A<sup>5</sup>

high...

TAB

F<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

TAB

F<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

TAB

F<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

TAB

Free time

F<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

TAB

# bring your daughter... to the slaughter

Words & Music by Bruce Dickinson

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## Intro

D G<sup>5</sup> D<sup>5</sup> A<sup>5</sup> D G<sup>5</sup> E<sup>5</sup>

*f w/distortion*

pick scrape w/slow gliss.

TAB

1. Hon-ey it's get - ting - close to

bend string behind nut

TAB

## Verse

Em<sup>7</sup>

A<sup>5</sup>

mid - night, and all the myths are still in town.  
day - break, the sun is creep - ing in the sky.

let ring . . . let ring . . .

TAB

Em<sup>7</sup>

True love and lip - stick on your lin - en, bite the pil - low - make no -  
 No pa - tent re - me - dies for heart - ache, just empty words and -

TAB

A<sup>5</sup>Em<sup>7</sup>

sound If there's some liv - ing to be done  
 hum - ble pie. So get down on your knees honey.

TAB

A<sup>5</sup>

be - fore your life be - comes your tomb, you'd bet - ter know I'm the  
 As - sume an at - ti - tude. You just pray that

TAB

Em<sup>7</sup>A<sup>5</sup>

one. Un - chain your hack door in - vite me a - round.  
 I'll be wait - ing 'cos you know, you know I'm com - ing soon.

TAB



### Chorus

Bring your daughter, bring your daughter, to the slaughter -

TAB

let her go, let her go, let her go,

P.M.

A<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

let her go. Bring your daugh -

2 4 2 2 0 5 2 4 2 3 2 5 2 4 2 3 7 7 5

The musical score is presented in three systems. The first system features a vocal melody on a treble clef staff with lyrics underneath. Above the staff, chord symbols E<sup>5</sup>, D<sup>5</sup>, E<sup>5</sup>, C<sup>5</sup>, and A<sup>5</sup> are placed over specific notes. The second system continues the vocal melody. The third system shows a guitar accompaniment on a six-string staff with a treble clef. The guitar part includes a 'P.M.' (Pedal Point) instruction. The bottom of the page contains a tablature for the guitar, with fret numbers (0, 7, 5, 3, 2, 0) and a key signature of one sharp (F#).





Chord progression:  $C^5$   $A^5$

Notes: B, B, 3, 4, 5, 3

Full, Full

12 14 12 14 12 15 12 14 12 12 13 12 12 14 12 15 12 14 12 12 13 12 14 12 14 12

Chord progression:  $D^5$   $G^5$   $E^5$

Notes: 6, 3, 8va

12 16 12 14 12 12 12 16 12 14 12 12 12 12 16 14 12 12 12 16 14 12 15 12 12 12 13

Chord progression:  $C^5$   $A^5$

Notes: 6, 6, 6, 3, 3, Full

12 12 15 12 13 13 12 13 12 15 12 13 15 12 13 14 17 14 15 15 14 17 14 14 15 12 15 14

Chord progression:  $D^5$   $G^5$   $E^5$

Notes: loco, B, 5, 5, B

Bring your daugh

12 12 15 14 12 14 (14) 7 0 5 0 4 0 7 0 5 0 4 0 7 0 5 0 4 0 2 0

Bridge

(G<sup>5</sup>)

(A<sup>5</sup>)

- ter. bring your daugh - ter. bring your daugh - ter. bring your daugh -

TAB

C<sup>5</sup>

D<sup>5</sup>

- ter. bring your daugh - ter. bring your daugh - ter. to the slaugh -

*mp* P.M.

TAB

E<sup>5</sup>

- ter. Bring your daugh - ter. fetch your daugh -

TAB

G<sup>5</sup>

A<sup>5</sup>

- ter. bring your daugh - ter. fetch your daugh - ter. bring your daugh -

TAB

C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

- ter, fetch your daugh - ter, to the slaugh - ter. —

TAB

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 9 9 9

3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7

G<sup>5</sup> A<sup>5</sup>

Aah.

TAB

9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8

9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8

C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Aah.

TAB

9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8

9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8

G<sup>5</sup> A<sup>5</sup>

Aah.

TAB

9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8

9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8

C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Aah... Oh...

8<sup>va</sup>

*ff* Full Full Full

TAB

9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 12 15 12 15 12 15

Chorus

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup>

Bring your daugh - ter, bring your daugh - ter, to the slaugh -

*loco*

Full Full Full Full Full Full Full

TAB

12 15 12 15 12 15 12 15 12 15 12 15 8 10

A<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

ter... let her go, let her go,

Full Full Full

TAB

10 12 10 13 10 12

E<sup>5</sup> D<sup>5</sup> 1.2.

let her go. Bring your daugh -

8<sup>va</sup>

Full Full

TAB

5 12 15

13. A<sup>5</sup> G<sup>5</sup> E<sup>5</sup>

- ter Let her go. —

**TAB**

Full

14 14 (14) 12 14 12 12 12 14 12 14 12 14 12

A<sup>5</sup> G<sup>5</sup> E<sup>5</sup>

let her go. —

**TAB**

Full Full Full

12 14 12 15 14 12 15 12 15 12 15 14 12 14 12

**Free time**

A<sup>5</sup> G<sup>5</sup> E<sup>5</sup>

let her go. Yeah I'm coming to get ya!

**TAB**

Full

14 12 14 14

Now

*ad lib*

**TAB**

Full

8 7 7 15 8 7 7



# phantom of the opera

Words & Music by Steve Harris

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(B)  
2 bar count in:  
*f* w/d: starton

TAB: 4 5 4 4 4 5 4 5 7 4 5

TAB: 5 4 5 4 5 7 2 4 5

TAB: 4 4 4 5 4 5 7 4 5 5 4 5 4 5 7

TAB: 2 4 5 4 4 4 5 4 5 7 4 5

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with a treble clef. The TAB staff shows fret numbers 5, 4, 5, 4, 5, 7, 2, 4, 5.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with a treble clef. The TAB staff shows fret numbers 4, 4, 4, 5, 4, 5, 7, 4, 5, 5, 4, 5, 7.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with a treble clef. The TAB staff shows fret numbers 3, 3, 3, 5, 5, 5, 7, 7, 7, 8, 8, 8, 12, 12, 12, 13, 13, 13, 10, 10, 10, 14, 14, 14. A dashed line with a note above it is labeled "8va".

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with a treble clef. The TAB staff shows fret numbers 19, 15, 17, 19, 15, 17, 19, 15, 17, 19, 15, 17, 19, 15, 17, 19, 15, 17, 19. A dashed line with a note above it is labeled "(8va)". The text "Woh" and "yeah!" are written below the staff.

(E)

G<sup>5</sup>

D<sup>5</sup>

Musical notation for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The treble staff contains a melodic line of eighth notes. The bass staff contains a bass line with fret numbers 7, 7, 7, 5, 7, 7, 7, 7, 5, 7, 7, 5, 7, 5, 7, 5. The system is divided into two measures by a bar line.

(E)

G<sup>5</sup>

D<sup>5</sup>

Musical notation for the second system, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The treble staff contains a melodic line of eighth notes. The bass staff contains a bass line with fret numbers 7, 7, 7, 5, 7, 7, 7, 7, 5, 7, 7, 5, 7, 5, 7, 5. The system is divided into two measures by a bar line.

(F<sup>5</sup>)

(G)

Musical notation for the third system, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The treble staff contains a melodic line of eighth notes. The bass staff contains a bass line with fret numbers 9, 9, 9, 7, 9, 9, 9, 9, 9, 7, 9, 9, 10, 10, 10, 8, 10, 10, 10, 10, 10, 8, 10, 10. The system is divided into two measures by a bar line.

(F<sup>5</sup>)

(G)

Musical notation for the fourth system, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The treble staff contains a melodic line of eighth notes. The bass staff contains a bass line with fret numbers 9, 9, 9, 7, 9, 9, 9, 9, 9, 7, 9, 9, 10, 10, 10, 8, 10, 10, 10, 10, 10, 8, 10, 10. The system is divided into two measures by a bar line.

(F<sup>5</sup>)

(G)

Musical notation for the fifth system, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The treble staff contains a melodic line of eighth notes. The bass staff contains a bass line with fret numbers 9, 9, 9, 7, 9, 9, 9, 9, 9, 7, 9, 9, 10, 10, 10, 8, 10, 10, 10, 10, 10, 8, 10, 10. The system is divided into two measures by a bar line.

E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB 7 9 4 2 5 3 7 5 7

(E) D<sup>5</sup>

TAB 7 7 7 5 7 7 7 7 5 7 7 7 7 5 7 7 5 5 6

(E) 1. D<sup>5</sup>

TAB 7 7 7 5 7 7 7 7 5 7 7 7 7 5 7 7 5 5 5

2. Verse (B)

TAB 7 7 7 5 7 7 5 5 4 5 4 4 4 5 4 5 7 4 5

I, I've been wait ing so long for you now you  
stand - ing in the wings. there you  
run - ing and hid - ing in

TAB 7 7 7 5 7 7 5 5 4 5 4 4 4 5 4 5 7 4 5



D<sup>5</sup>

(E)

T  
A  
B 7 7 7 5 7 7 5 5 5 7 7 7 5 7 7 7 7 5 7 7

D<sup>5</sup>E<sup>5</sup>B<sup>5</sup>

And Yeah, You've I know that I know that you're gon - na know that my mind and na my

T  
A  
B 7 7 7 5 7 7 5 5 5 9 9 x x 4 4 x x 2 2 x x

C<sup>5</sup>D<sup>5</sup>

(E)

you scratch ain't got that long to last.  
soul me it and just main floats me through the air.

T  
A  
B 5 5 x x 7 7 7 7 7 5 7 7 7 7 7 5 7 7

D<sup>5</sup>

(E)

T  
A  
B 7 7 7 5 7 7 5 5 5 7 7 7 5 7 7 7 7 5 7 7

D<sup>5</sup> E<sup>5</sup> B<sup>5</sup> To Coda ♯

Your looks and your feel - ings are  
And you know I'm help - less from  
You haunt me, you taunt me. you

C<sup>5</sup> D<sup>5</sup> (E)

just the re - mains from your past  
your mes - mer is ing cat call.

D<sup>5</sup> (E)

1. D<sup>5</sup> 2. (E) D<sup>5</sup>

2. You're Ooh.

E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB: 9 9 7 7 4 4 2 2 5 5 3 3 7 7 5 5

Bridge 1.

E<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

P.M.

TAB: 7 9 9 9 7 9 9 7 9 9 7 5 7 9 9 7 9 9

C<sup>5</sup>

P.M.

TAB: 7 9 9 9 7 5 5 7 7 5 7 7 0 3 5 5 3 5 5 0

E<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Keep your dis - tance  
Watch your step he's

P.M.

TAB: 7 9 9 9 7 9 9 7 9 9 7 5 7 9 9 7 9 9

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

walk a way, don't take his bart.  
out to get you, come what may. Don't you  
Don't you

P.M.

TAB: 7 9 9 9 7 5 7 9 9 7 9 9 7 9 9 7 5



Chords: C<sup>5</sup> E<sup>5</sup>

Lyrics: stray, don't fade a way, stray from the nar row way.

P.M.

TAB: 5 7 7 5 7 0 3 5 5 3 5 0 7 9 9 7 9 9

Chords: D<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

P.M.

TAB: 7 9 9 7 5 7 9 9 7 9 9 7 9 9 7 5

Chords: E<sup>5</sup> D<sup>5</sup> C<sup>5</sup>

Solo

P.M.

Full

Full

TAB: 7 9 9 7 9 9 7 9 9 7 5 14 12 12-15

Chords: Em F G Em

Full

Full

Full

Full

Full

TAB: 15 12-14 14 12 14 12-13 12 13 12 15 13 15 13 12 13 12 15 (15) 16 15 17

C Em F G Em

(8va)-----

Full rake...

17 17 15 17 12 13 12 15 13 15 13 12 13 12 15 17 14 15 17 17

16

C Em F G

(8va)-----

Full

17 19 17 19 17 19 17 14 17 14 17 14 17 14 12 15 12 13 12 13 12 10 15 13 15 13 12 13 12

15

Em C Em

(8va)-----

Full

15 12 14 12 14 12 11 11 12 11 9 11 9 11 9 7 9 7 6 7 12

14

F G Em

(8va)-----

Full

13 12 13 12 15 15 13 15 13 12 13 12 15 15

15

Slower J. 142

(Em)

*mf* Bass cue

8va Em D

*f w/distortion*

19 15 17 19 15 17 19 15 17 17 14 15 17 14 15 17 14 15 17 14 15

C D

(8va)

15 12 13 15 12 13 15 12 13 15 12 13 17 14 15 17 14 15 17 14 15 17 14 15

8va Em D

19 15 17 19 15 17 19 15 17 17 14 15 17 14 15 17 14 15 17 14 15 17 14 15

C D

(8va)

15 12 13 15 12 13 15 12 13 15 12 13 17 14 15 17 14 15 17 14 15 17 14 15

8va Em D C

19 15 17 19 15 17 19 15 17 17 14 15 17 14 15 17 14 15 15 12 13 15 12 13 15 12 13 15 12 13

C<sup>5</sup> D<sup>5</sup> Em

(8va)

TAB

G<sup>5</sup> A<sup>5</sup>

(8va)

TAB

1.2. 3.

(8va) C<sup>5</sup> D<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB

Em G<sup>5</sup>

(8va)

TAB

A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

(8va)

TAB

E<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

TAB



A<sup>5</sup> C<sup>5</sup> D<sup>5</sup> *Solo* E<sup>5</sup>

Full Full Full Full

9-7-9 9-8-7-9-12 15-15 15-13-15-13-15-13-12-13-12 14-16-14-16 14-15-17

(*Solo*) G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Full Full Full

17-17-17 15-17 16 15-17 15-17-15-14-15-14 16-14-16-14-12-14 12-14-12 4-5

E<sup>5</sup> *trm*

4-5-7-5-4-5-4 4 5-4-5-4 16-17 16-17-19-17-16-17-16 16 17-17-16-17-16 16 (16) 15-15

G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Full Full Full Full Full Full

15-17-17 15-17 16 12-14 (14)12-14 (14)12-14-12-11-12-11-14 12 12 15 15 15 15-12 14-12

G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Full Full Full Full Full

14-12-12-14 12-14 12 15 15 (15)15-12 15 17 15-17

(*Solo*) E<sup>5</sup> G<sup>5</sup>

1 1/2 1 1/2

17-17 15-17 15-17 19-15-17-15-17 15 17 17 15 19-15-17-15-17-15-17-15-17 19-15-17

(8<sup>va</sup>)

A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

19-15-17 17-15-17 19-15-17 17-15-17 19-15-17 17-15-17 19-15-17 17-15-17

E<sup>5</sup> G<sup>5</sup>

*loco*

9-7-9 7-9-7-9 8 8-7-8 7-8-7-8 7 8 8-7-8 7-8-7-8 7 9

A<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

9-7-9 9 8-7-9 10 8 7 9 9-7-9 7 9-7-9 8 9 8-7-8 7-8-7-8 7 8

G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

8 7-8 7-8 7-8 7 9 9 7-9 9 8 7 9 10 8 7

E<sup>5</sup>

9 7 9 7 9 7 7 5 7 5 9 7 9 7 9 7 9 7 5 7 5

G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

12 10 12 10 12 10 12 10 14 12 14 12 5 7 5

♩ = 120 E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB: 9 7 9 7 4 2 4 2 5 3 5 3 7 5 7 5

(E) D<sup>5</sup> (E)

TAB: 7 7 7 5 7 7 7 7 5 7 7 7 7 5 7 7 7 5 7 7 7 7 5 7 7

1. D<sup>5</sup> 2. D<sup>5</sup> D. al Coda 3. I'm

TAB: 7 7 7 5 7 7 5 6 6 7 7 7 5 7 7 5 5 4 5

Coda

C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

ter - ture me back at your fair.

TAB: 5 3 5 3 5 3 7 5 7 5 7 5 9 7



# run to the hills

Words & Music by Steve Harris

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Intro  $\text{♩} = 160$   
2 bar count in:

The intro section consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a 2-bar count-in followed by a single eighth note on the F# line. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a 2-bar count-in followed by a single eighth note on the F# line. The bottom staff is a guitar TAB with two lines. It contains a 2-bar count-in followed by a single eighth note on the F# line. The text "Solo drums" is written below the middle staff, and "f w/crescendo" is written below the bottom staff.

This section contains two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a 4-bar phrase with the following chords: A<sup>5</sup>, D<sup>5</sup>/A, A<sup>5</sup>, C<sup>5</sup>/A, and D<sup>5</sup>/A. The bottom staff is a guitar TAB with two lines. It contains a 4-bar phrase with the following fret numbers: 9, 9, 7, 0, 7, 7, 7, 9, 0, 5, 5, 5, 7, 0.

This section contains two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a 4-bar phrase with the following chords: G<sup>5</sup>/A, A<sup>5</sup>, Verse, D<sup>5</sup>/A, and A<sup>5</sup>. The lyrics "I White man came a cross the sea he" are written below the staff. The bottom staff is a guitar TAB with two lines. It contains a 4-bar phrase with the following fret numbers: 0, 0, 0, 2, 2, 0, 2, 0, 9, 9, 7, 0, 7, 7, 7, 9, 0.

C<sup>5</sup>/A D<sup>5</sup>/A G<sup>5</sup>/A A<sup>5</sup> D<sup>5</sup>/A

brought us pain and mi-se-ry. He killed our tribes he

let ring

TAB

5 5 5-7 0 0 0 0-2 2 0 9 9 7 7 0

A<sup>5</sup> C<sup>5</sup>/A D<sup>5</sup>/A G<sup>5</sup>/A A<sup>5</sup>

killed our creed he took our game for his own needs. We

let ring

TAB

7 7 7-9 5 5 5-7 0 0 0 0-2 2 0 2 0

D<sup>5</sup>/A A<sup>5</sup> C<sup>5</sup>/A D<sup>5</sup>/A

fought him hard we fought him well out on the plains we

let ring

TAB

9 9 7 0 7 7 7-9 0 5 5 5-7 0

G<sup>5</sup>/A A<sup>5</sup> D<sup>5</sup>/A A<sup>5</sup>

gave him hell but ma-ny came too much for Cree. oh.

let ring

TAB

0 0 0-2 2 9 9 7 7 7 0 7 7 7-9 0



[illegible]

Pre-chorus A<sup>5</sup> C<sup>5</sup> F<sup>5</sup>

Mur - der for free - dom a stab in the back, wo - men and child - ren the  
 Sell - ing them whis - key and tak - ing their gold, en - slav - ing the young and des -

TAB

2 0 0 5 3 0 0 3 0 0

The musical score for 'The Old Troys' is presented in three staves. The top staff is the vocal line, featuring a treble clef and a key signature of one sharp (F#). It begins with a D5 chord and a triplet of eighth notes. The lyrics 'cow - ards at - tack' and '- troy - ing the old' are written below the first measure. A double bar line with a repeat sign follows. The second measure contains the lyrics 'Run to the'. The middle staff is the piano accompaniment, also in treble clef and one sharp key signature. It features a series of chords and a melodic line. The bottom staff is the guitar accompaniment, showing a bass clef and a key signature of one sharp. It includes a 7/5 chord and a 7/5 chord, with a 3/4 time signature indicated at the end.

hills. Run for your hills.



Staff 1: Musical notation in treble clef, key of D major. Chords  $E^5$  and  $G^5$  are indicated above the staff. The melody consists of eighth and sixteenth notes with various slurs and ties.

Staff 2: Guitar tablature (TAB) corresponding to the first staff. Fingering numbers (14, 12, 14, 12, 14, 12, 14, 12, 15, 12, 15, 12, 15, 15, 17, 15, 16, 15, 17, 15, 17) are written on the lines.

Staff 3: Musical notation in treble clef, key of D major. Chords  $C^5$ ,  $B$ , and  $E^5$  are indicated above the staff. The melody includes slurs, ties, and tremolos (tr). A wavy line indicates a vibrato or tremolo effect.

Staff 4: Guitar tablature (TAB) corresponding to the third staff. Fingering numbers (16, 17, 15, 17, 15, 15, 17, 15, 15, 16, 15, 16, 12, 15, 12, 12, 15, 12) are written on the lines. A "Pull" instruction is written above the tablature.

Staff 5: Musical notation in treble clef, key of D major. Chords  $G^5$ ,  $B$ ,  $C^5$ , and  $G^5$  are indicated above the staff. The melody includes slurs, ties, and tremolos (tr). A wavy line indicates a vibrato or tremolo effect.

Staff 6: Guitar tablature (TAB) corresponding to the fifth staff. Fingering numbers (14, 12, 14, 14, 12, 14, 15, 15, 12, 17) are written on the lines. Instructions "gradual release", "Pull", "1/2", and "w/bar" are written above the tablature.

Staff 7: Musical notation in treble clef, key of D major. Chords  $E^5$  and  $C^5$  are indicated above the staff. The melody includes slurs, ties, and tremolos (tr). A wavy line indicates a vibrato or tremolo effect.

Staff 8: Guitar tablature (TAB) corresponding to the seventh staff. Fingering numbers (17, 15, 17, 14, 16, 0, 0, 17, 20) are written on the lines. Instructions "w/bar", "gradual release", and "1 1/2" are written above the tablature.

## 42

A.5

45

## ⌘ Coda

44

F<sup>5</sup> F<sup>sus2</sup> C<sup>5</sup> G/B

hills. Run for your

TAB: 3 1 0 0 5 5 5 2

G<sup>5</sup> F<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

lives. Run to the

TAB: 0 0 3 0 0 1 2 3 0

F<sup>5</sup> F<sup>sus2</sup> C<sup>5</sup> G/B

hills. Run for your

Free time

TAB: 3 1 0 0 5 5 5 2

G<sup>5</sup>

lives.

TAB: 0 0 0 0 0 0 12 10



# the trooper

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Intro 4-158/160

(E)

*ff* w/distortion

\*E<sup>5</sup> trm

trm

8 7 6 7

\*Chords implied by bass

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> trm trm

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup>

trm trm

trun trun D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> trun trun

trun trun

TAB 8 7 6 7 7 8 7 6 7 8 9 7 8 7 9 8 7 6 7 8 7 6 7

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> trun trun D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

trun trun

TAB 8 9 8 7 8 7 9 8 7 6 7 8 7 6 7 8 9 7 8 7 9

trun trun D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup> trun trun

trun trun

TAB 8 7 6 7 7 8 7 6 7 8 9 7 8 7 9 8 7 6 7 8 7 6 7

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> trun trun D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

trun trun

TAB 8 9 9 7 8 7 9 8 7 6 7 8 7 6 7 8 9 7 5 7 5 7 9 7

## Verse

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

1. You'll take my life but I'll take yours too, — you'll fire your mus - ket but I'll

run you through. — So when you're wait - ing for the next at - tack,

you'd bet - ter stand — there's no turn - ing back. — The bu - gle sounds, — the charge.

be - gins but on this bat - tle - field no one wins. —

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup>D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

run you through. — So when you're wait - ing for the next at - tack,

you'd bet - ter stand — there's no turn - ing back. — The bu - gle sounds, — the charge.

be - gins but on this bat - tle - field no one wins. —

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

you'd bet - ter stand — there's no turn - ing back. — The bu - gle sounds, — the charge.

be - gins but on this bat - tle - field no one wins. —

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup>

be - gins but on this bat - tle - field no one wins. —

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a vocal line for D.S. (Da Capo) and an instrumental line for Oh. The instrumental line features a complex melody with many sixteenth notes. Below the instrumental line is a guitar tablature (TAB) with fret numbers and a "P.M." (Palm Mute) instruction.

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part and a bass part. The guitar part is written in treble clef with a key signature of one sharp (F#). It features a melodic line with a long sustain or bend marked "E<sup>5</sup>" and a series of chords: D<sup>5</sup>, G<sup>5</sup>, D<sup>5</sup>, and E<sup>5</sup>. The bass part is written in treble clef and includes a complex rhythmic pattern with many sixteenth notes, marked "P.M.". Below the bass staff is a guitar tablature section with two staves labeled "T" and "B". The tablature shows fret numbers for the bass staff: 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 0, 7, 9, 7. The guitar staff has a long sustain or bend marked "E<sup>5</sup>".

♩

*trun* *trun* *trun* *trun*

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

*trun* *trun*

8-7-6-7 7 8-7-6-7 8 9 9 7 8 7 9 8-7-6-7 7 8-7-6-7

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup> *trun* *trun* C<sup>5</sup> F<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

*trun* *trun*

8 9 9 7 8 7 9 8-7-6-7 7 8-7-6-7 8 9 9 7 8 7 9

*trun* *trun* D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> *trun* *trun*

*trun* *trun*

8-7-6-7 7 8-7-6-7 8 9 9 7 8 7 9 8-7-6-7 7 8-7-6-7

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> *trun* *trun* D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

*trun* *trun*

8 9 9 7 8 7 9 8-7-6-7 7 8-7-6-7 8 9 9 7 8 7 9

C<sup>5</sup> F<sup>5</sup> C<sup>5</sup> D<sup>5</sup> *trun* *trun* *trun* *trun* G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

*trun* *trun*

8-7-6-7 7 8-7-6-7 8 9 9 7 8 7 9 8-7-6-7 7 8-7-6-7 8 9 9 7 7 5 7 9 5 5 7

$D^S \quad G^S \quad D^S \quad E^S$ 

2. The horse he sweats with fear we break so run.  
3. We get so close, near enough to fight

Rus - sian    guns. \_\_\_\_\_                      And as we race to - wards the    hu - man wall  
in his        sights. \_\_\_\_\_                      He pulls the    trig - ger and I        feel the blow.

the scent of pain as my com-rades fall. We bur-ble bed-ies that lay  
a burst of flames take my horse be- low. And as I lay there gaz- ing

on the ground, and the Russians fire at - oth - er round. \_\_\_\_\_  
at the sky, my bo - dy's blind and my throat is driv. \_\_\_\_\_



The first system of the musical score for 'The Highway Blues' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, including a 'hold bend' instruction. The bottom staff is a guitar tablature (TAB) with six lines. It includes fret numbers (12, 14, 15) and a 'Full' instruction indicating a full bend.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the melody in G major (one sharp) and the bass line. The melody is in 2/4 time and consists of a series of eighth and sixteenth notes. The bass line is in 2/4 time and consists of a series of eighth and sixteenth notes. The second system shows the melody in D major (two sharps) and the bass line. The melody is in 2/4 time and consists of a series of eighth and sixteenth notes. The bass line is in 2/4 time and consists of a series of eighth and sixteenth notes. The score is written for a single melodic line and a bass line.



$D^5$   $B^5$   $C^5$   $D^5$   $A^5$   
 (8va)  
 Full 12 12 15 12 15 12 14 (14) 12 14 12 5 8  
 -19 -20 -17 (17) 14

$G^5$   $E^5$   
 Full  $\frac{1}{2}$   $\frac{1}{4}$   $\frac{1}{4}$   
 5 8 5 5 8 5 7 7 7 6 5 7 8 5 7 6 5 3 5

$F^5$   $G^5$   $A^5$   $G^5$   
 Full 12 10 10 9 11 9 12 10 10 12 13 12 12 15

$E^5$   $F^5$   $G^5$   $A^5$   
 Full Full Full Full  
 15 15 15 12 15 (15) 17 19 17 17 20 17 20 17 17 19 17 18 17 16 17 16 15

$G^5$   $E^5$   $F^5$   $G^5$   $A^5$   
 (8va)  
 Full w/bur 4 Full Full Full Full Full  
 17 15 15 17 (17) 12 17 17 7 17 17 19 17 20 17 20

(8<sup>va</sup>)  $G^5$   $E^5$   $F^5$   $D^5$   $G^5$   $D^5$   $E^5$

D.  $\text{al Coda}$   $\text{Coda}$

$\text{Coda}$

$E^5$  (E)

P.M. .... 4

$D^5$   $E^5$

# the number of the beast

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## Intro

2 bar count in: D<sup>5</sup>

1. 1

w/PM  
f w/distortion

TAB: 5 5 5 4 5 5 | 7 5 5 7 5 5 7 5 | 5 7 5 5 7 5 5 5

## Verse

left a lone,  
see,  
saw,  
dreams

my mind was  
can I be - lieve  
in my own  
it's al - ways

TAB: 4 5 5 | 7 5 5 7 5 5 7 5 | 5 7 5 5 7 5 5 5 | 4 5 5

C<sup>5</sup>

blank,  
dreams  
there.

I need - ed  
that what I  
were the re  
the e - vil

TAB: 7 5 5 7 5 5 7 5 | 5 7 5 5 7 5 | 2 3 3 3

time to think to get the mem ries  
saw that night was real and not just  
flee tions of my warped mind star ing  
face that twist my mind and brings me

TAB

5 3 3 5 3 3 3 5 3 3 5 3 3 3 2 3 3 3

1.2.3.  
D<sup>3</sup>

from my mind. 2. What did I  
fan ta sy 3. Just what I  
back at me. 4. 'Cos in my

TAB

7 5 5 7 5 5 7 5 5 7 5 5 5 5 4 6 5 5

4.

to des pair. Yeah.

P.M.

TAB

7 5 5 7 5 5 7 5 5 7 5 5 5 5 3 0

D<sup>3</sup>/C

TAB

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



dark fi-gures move and twist was all  
the fires are burn-ing bright the rit-ual  
to-wards the chant-ing hordes seem to

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB 5 7 5 5 7 7 5 5 7 5 5 7 5 5 7 5 5

this for real or just some kind of hell?  
has be gun or Sa-tan's work is done  
met mer-ise can't a void their eyes

P.M. P.M. P.M. P.M. P.M.

TAB 7 5 5 7 5 5 7 5 5 7 7 5 5 0 3 3 3 3 2 3

D<sup>5</sup> C<sup>5</sup> Chorus G/B C<sup>5</sup> D<sup>5</sup>  
Six, six, six the num-ber of the beast.

P.M. P.M. P.M.

TAB 5 7 7 7 7 7 5 3 3 3 3 3 2 5 5 3 3 3 3 3 7 5

To Coda ⊕  
C<sup>5</sup> G/B C<sup>5</sup>  
Hell and fire was born to be re-leased.  
Sac ri-fice is go-ing on to-night.  
Six six, six the one

P.M.

TAB 7 7 5 3 3 3 3 3 2 5 5 5 5 5 5 5 5

1. D<sup>5</sup> 2. (D)

P.M. P.M. P.M. P.M. P.M.

7 5 5 5 5 5 5 5 5 5 5 5 5 5 2 2 2 4 0 2 2 2 4 4 4 5 0 4 4 4

5 5 5 7 0 5 5 5 7 7 0 7 0 0 0 0 7 0 2 2 2 4 0 2 2 2

0 0

1.

4 4 4 5 0 4 4 4 5 5 5 7 0 5 5 5 7 7 0 7 0 0 0 0 7 0 0 0 0 0

0 0

2. Solo

B<sup>b</sup>5

Loco

F<sup>5</sup>

w/wah-wah

Full

7 7 0 7 0 0 0 0 13 10 13 10 11 10 11 10 11 10 8 10

0 0

B<sup>b</sup>5

F<sup>5</sup>

Full

Full

8 10 8 5 8 8 9 15 15 17 15 15 18 15 18 17 15 15 18 15 17 18

0 0





The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with notes and rests clearly marked. Above the staff, the chords Bb5, C5, D5, and F5 are indicated. The second system includes a bass clef and a key signature of one flat. The bass line is written on a five-line staff, with notes and rests clearly marked. Above the bass staff, the chords Bb5, C5, D5, and F5 are indicated. The score is divided into measures by vertical bar lines, and the tempo is marked 'Allegretto'.

**The Wind**

G<sup>5</sup> B<sup>b5</sup> C<sup>5</sup> D<sup>5</sup>

B

12-10 13 10 13 10- 13-10 12 13-10 13 12-10 12 10-12 (12) 10 12 (12) 17

Full

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features a guitar part in treble clef and a bass part in bass clef. The guitar part includes chords F#5, G#5, and Bb5. The bass part includes fret numbers 15-18 and 17, with annotations like "Full" and "\* Full".

\* beads are approximate

B $\flat$ 5 C5 D5 F5

D.  $\text{S}$  at Coda  $\text{C}$

G $\flat$  B $\flat$ 5 C5

7. This

$\text{C}$  Coda

D5

— for you and me. — I'm

w/P.M.

com ing back. I will re - turn  
fire. I have the

C<sup>5</sup>

force and I'll pos-ess your ho-  
I have the power to make



D<sup>5</sup>

L

- dy and I'll make you burn.  
- my ev-il take its course.



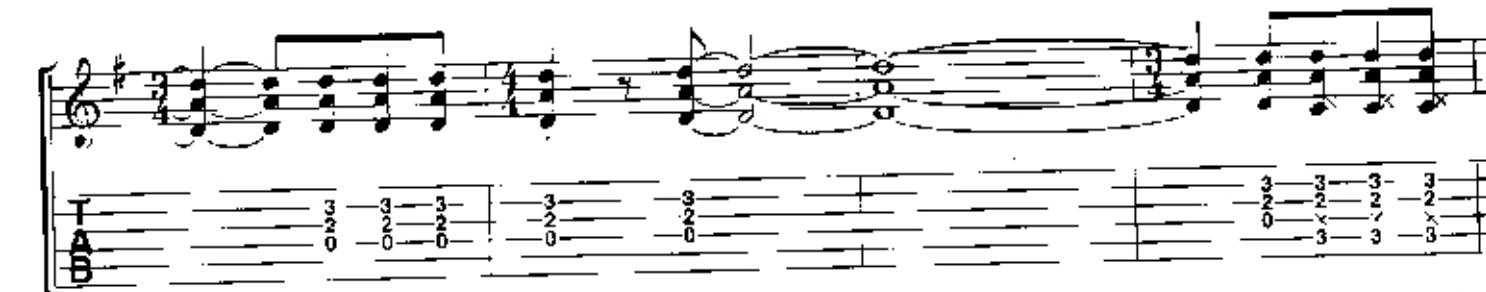
1. cont. 2.

have the

P.M. ....



D<sup>5</sup>/C



D<sup>5</sup>

C<sup>5</sup>

D<sup>5</sup>

